

1933
PUBLISHED MONTHLY

PRICE TWENTY CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXVIII

NEW YORK, OCTOBER, 1933

NUMBER 10



231
PORTRAIT OF A PRINCE, PERSIAN, FIRST HALF OF THE XVI CENTURY
IN THE LOAN EXHIBITION OF ISLAMIC MINIATURE PAINTING

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

OCTOBER, 1933

VOLUME XXVIII, NUMBER 10

COPYRIGHT, 1933

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.; Winifred E. Howe, Editor.

Sent to all Members of the Museum without charge; to others upon receipt of the subscription price, two dollars a year, single copies twenty cents. Copies are for sale and subscriptions are taken at the Information Desk. Mail orders should be addressed to the Secretary of the Museum.

Entered as Second Class Matter June 3, 1927, at the Post Office, New York, N. Y., under Act of August 24, 1912.

CONTENTS

	PAGE
Front Cover Illustration: Portrait of a Prince, Persian, First Half of the XVI Century	165
Islamic Miniature Painting and Book Illumination	166
A Study Gallery of Classical Art	171
A Gift of a Tambour Writing Table	172
A Gift of Four Chinese Picture Panels	174
Notes	177
Lace Shawls of the Nineteenth Century—A Lecture by Alan J. B. Wace—Of Particular Interest to Members—American Sculpture: A Recent Accession—University Courses in the Museum—The American Wing	
List of Accessions and Loans	178
Exhibitions and Lectures	179

ISLAMIC MINIATURE PAINTING AND BOOK ILLUMINATION

A great attraction at the Museum this season is the loan exhibition of Islamic miniature painting and book illumination in Gallery D 6, which opened to the public October 10 and will continue through January 7, 1934. The exhibition, one of the most important of its kind ever held in America, was arranged with the idea of furthering the appreciation of Islamic painting, a particularly fascinating branch of Oriental

art. Splendid examples of Arabic, Persian, Turkish, and Indian book illumination and miniature painting from European and American collections are shown to the public through the generosity of institutions and collectors,¹ who realized the importance of the exhibition and its educational value. Among the exhibits are masterpieces which have been repeatedly reproduced in handbooks but never before seen in America. These are supplemented by miniatures less familiar. All the known schools of Islamic painting are represented, and the visitor is thus enabled to follow the changes of style due to various influences and to appreciate the highly decorative qualities developed by Arab and Persian painters and illuminators. Each period and each school has its own characteristics, which will be briefly discussed here.

The arts of the book were cultivated by the Arabs and Persians from the beginning of the Muhammadan era, which started in 622 with the flight of Muhammad from Mecca to Medina. The art of calligraphy was even more esteemed than that of painting or illuminating, and the decorative possibilities of Arabic writing in both the angular, or Kufic, style and the cursive, or Naskhi, style were utilized to a great extent in every Muhammadan country. Writing and abstract ornament were combined into intricate patterns on title-pages and in headings of Korans copied in Mesopotamia, Egypt, and Persia. The illumination of Korans dating from the eighth to the eleventh century was usually in gold and brown ink, while in later times, especially after the thirteenth century, polychromy was used exclusively. A brilliant lapis-lazuli blue was a preferred background for the ornament, which consists mostly of arabesque patterns. The illuminator's art reached its height in Persia in the school of Herat during the fifteenth century, when geometric and floral patterns on a rich blue background were executed with unbelievable intricacy and enhanced by the addition of the most delicate tints and of gold.

¹ To the list of lenders given in the September BULLETIN may now be added The New York Public Library, Mrs. Cora Timken Burnett, John M. Schiff, and David Eugene Smith.



ZAL CLIMBING UP TO RUDABA'S WINDOW, FROM A MS. OF THE
SHAH-NAMA, PERSIAN, EARLY XIV CENTURY

The beginnings of pictorial art in Islamic countries are based on local traditions of East Christian art and Persian art of the Sasanian era (226-637). The earliest examples of miniature painting shown in the exhibition are those from a manuscript of the *Materia medica* copied in 1222/23, a product of the school of painting which flourished at the court of the Abbasid caliphs in Baghdad

dated A.H. 755 (A.D. 1354), done in a somewhat bolder style than those of the *Materia medica*.

Of great importance in the development of Islamic painting was the Mongol invasion of Persia and Mesopotamia, which culminated in 1258 with the conquest of Baghdad. The earliest known manuscript of the Mongol period is the precious *Manafi al-*



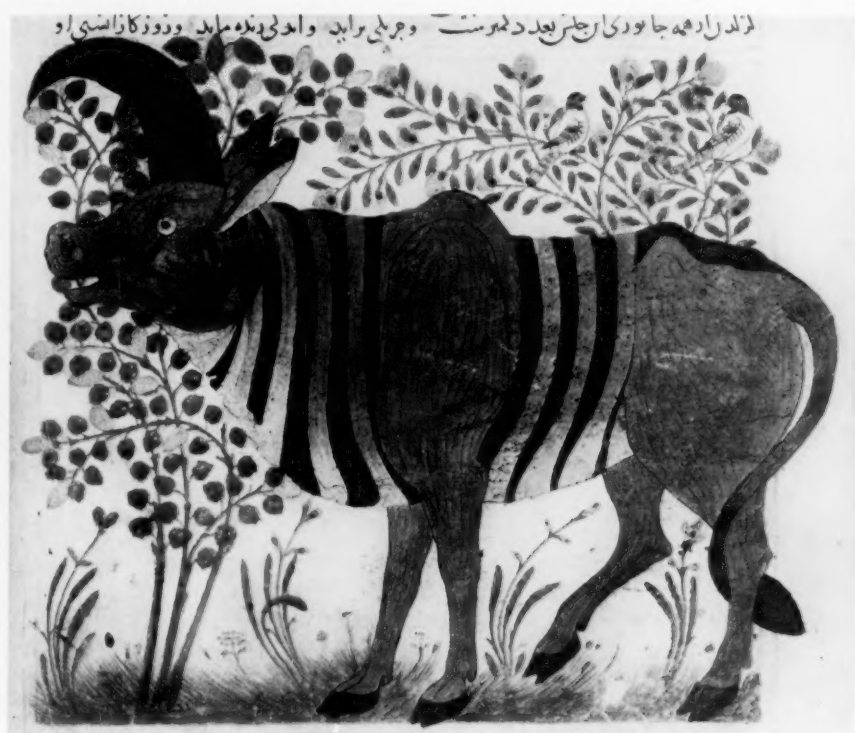
PHYSICIANS PREPARING MEDICINE, FROM A MS. OF THE MATERIA MEDICA, MESOPOTAMIAN, 1222/23

in Mesopotamia. Painted in vigorous colors, such as red, blue, green, yellow, and purple, these miniatures reveal an interesting mixture of realism and decorative tendencies. The realism of the figures and of the subject matter, taken from daily life, contrasts with the stylization of the garments and the conventional rendering of the plants. This Mesopotamian style of painting continued in the fourteenth century in Mesopotamia, Persia, and Egypt. The Egyptian school is represented by several paintings from a manuscript of the *Treatise on Automata*

Hayawan, or Bestiary, belonging to The Pierpont Morgan Library. The illustrations of this manuscript, which was copied at Maragha in northern Persia in the time of the Mongol ruler Ghazan Khan (1295-1304), consists of representations of various birds and animals, supplemented by several figure subjects, showing interesting changes of style resulting from the arrival of the Mongols in the Near East. The Mongol rulers of Persia, being great admirers of Chinese art, brought with them many Chinese books and imported from China paint-

ers and architects to work at their courts in Tabriz, Sultanieh, and Maragha. As a result the Persian painters not only developed a feeling for realistic landscape but began to copy the Chinese impressionistic style of Yuan ink paintings. In some of the miniatures of the Morgan Bestiary the landscapes are still in the traditional style of the Mesopotamian school, but in most cases

artists borrowed the landscape, which they treated in the Chinese manner; the figures, dressed in Mongol costumes and armor, the architecture, and the ornament are Persian. Likewise inspired by Chinese art are the battle scenes and funerals, which are full of action and dramatic expression. In the latter the faces of the mourning Mongols are splendid character studies, realistic to a



BULLOCK, FROM A MS. OF THE MANAFI AL-HAYAWAN, PERSIAN
END OF THE XIII CENTURY

they reveal an impressionistic technique derived from Chinese paintings.

The Chinese influence is also evident in the magnificent paintings from a fourteenth-century copy of the *Shah-nama*, or Book of Kings, which was probably written and illustrated at Tabriz. The large paintings of this manuscript represent the monumental style of the Mongol school, in which Persian painters evolved a heroic style congruent with the life of the Mongol rulers. They reveal a successful alliance of Chinese, Mongol, and Persian elements. From China the

degree only occasionally encountered in Persian miniature paintings. Although the color schemes are generally rather subdued, there are already indications of the brilliance which was to characterize Persian painting of the fifteenth and sixteenth centuries.

Besides the monumental style of painting of the Mongol period the visitor will find in the exhibition a group of miniatures from small manuscripts of the *Shah-nama* and other works. They are painted against a red, gold, or neutral ground in rather sub-

dued colors, in a style which shows almost no Chinese influence. This style is a continuation of the Seljuk school of painting, known to us only from Persian ceramics from Rhages (Rai) dating from the end of the twelfth and the thirteenth century.

Another great period of Persian painting began in the fifteenth century under the Timurids, the successors of Timur, or Tamerlane (1369-1404), a descendant of Chinghiz Khan. Shah Rukh (1404-1447) and his son Baisunkur Mirza, were great patrons of the arts of the book. Baisunkur employed in his academy at Herat forty painters, illuminators, calligraphers, and binders, mostly from western Persia and Shiraz, which had at the end of the fourteenth century an important school of painting. To the latter school belongs a manuscript of the *Shah-nama* from the Beatty Collection, dated A.H. 800 (A.D. 1397) and showing many characteristics of the Timurid style, which was fully developed in the time of Shah Rukh. The subject matter of Timurid painting is derived not only from the *Shah-nama* but also from the romantic and mystical works of the celebrated Persian poets Nizami and Sa'di, which required a more subtle style than that of the Mongol period. Splendid examples of the new Timurid style are the miniatures in Louis Cartier's manuscript of Nizami's *Khamasa*, or *Five Poems*, copied for the library of Shah Rukh at Herat. These miniatures, painted in rich colors, combine many new features, which are to become characteristic of all the later schools of Persian painting. In the conventional landscapes with high horizons, spongy mountains, and stylized trees, the Chinese elements are entirely assimilated. The figures are smaller than those of the Mongol period and are harmoniously combined with the landscapes and interiors. The school of Herat, among the chief characteristics of which is a great love for detail and for surfaces of pure color, must be credited with the creation of a national Persian style.

A new and brilliant period of Persian painting was inaugurated in Herat under Sultan Husain Mirza (1468-1506), who was the patron of the celebrated painter Bihzad, called by contemporary historians "the

Marvel of the Age." This master is represented in our exhibition by several works either signed by or attributed to him. In the realistic rendering of trees and figures, in the greater individuality of faces and gestures, Bihzad reveals himself as a keen observer of nature. He also enriched the palette of Persian painters, creating effective new color combinations. The best known of his drawings, for which he was famous, is the portrait of Sultan Husain Mirza lent by Louis Cartier. The influence of Bihzad's style, disseminated by his pupils, Kasim Ali, Shaikh-Zada, and Mirak, was widespread.

The classical period of Persian painting was reached in the time of the Safavid ruler Shah Tahmasp (1524-1576), who was not only a patron of the arts but a skillful illuminator, having taken lessons from his court painter, Sultan Muhammad, one of the most celebrated painters of the sixteenth century. The miniatures of the court school of Shah Tahmasp are easily distinguished by their great brilliancy of color, which surpasses that of any other Oriental art. Great elegance and refinement are characteristic of the Safavid style. In the rendering of detail the artists showed an almost unbelievable technical proficiency. In miniatures illustrating various poetical works the painters not only depict the subject matter but create decorative patterns of great beauty and charm. Two of the Safavid miniatures in the exhibition are by Mir Sayyid Ali, a well-known artist at the court of Shah Tahmasp, who excelled in the representation of Persian country life. Many portraits, some of them more or less idealistic likenesses of princes and nobles, were painted by this school. Several very fine ones have been lent by Louis Cartier and the Museum of Fine Arts, Boston. A great painter of the second half of the sixteenth century was Ustad Muhammadi, a son and pupil of Sultan Muhammad. The most important example of his work is the tinted drawing of a rustic scene dated A.H. 986 (A.D. 1578), lent by the Louvre. The realistic scenes by Muhammadi shown in the exhibition are characteristic of his individual style.

Towards the end of the sixteenth century Persian miniature painting and drawing

continued in the tradition of the past, as may be seen in several of the miniatures in the exhibition. An interesting double painting of about 1580, belonging to the Louvre, is noteworthy because of its wide borders decorated with figure subjects in brilliant colors. Most common are portraits of elegantly dressed nobles and princes; several of these, lent by The Pierpont Morgan Library, are of the school of Bukhara, which, during the sixteenth century, continued the tradition of the Timurid style. The paintings are characterized by vivid colors.

Under Shah Abbas the Great (1587-1628) and his successor, Shah Sufi (1629-1647), Ispahan became another important center of Persian art. Here flourished the last great personality of Persian painting, Riza-i-Abbasi. His realistic portraits of young men and women are well represented in the exhibition. His drawings, often lightly tinted, show great skill in the delineation of character and the representation of scenes of daily life. Abbasi's technique of drawing in curves and short strokes was partly inspired by Chinese paintings. His style and manner of drawing were imitated by many Persian artists of the seventeenth and eighteenth centuries, when the gradual decline of Persian painting took place.

The conquest of India by the Persian prince Babur (1526-1530), a descendant of Timur and the founder of the Mughal dynasty, had a decisive influence on the formation of the Mughal school of Indian painting. The actual founder of this school was the Persian artist Mir Sayyid Ali, who was engaged by the Emperor Humayun to prepare illustrations on cloth for a large copy of the *Amir Hamza*, a Persian tale of adventure. Most of the existing paintings, three of which, lent by the Brooklyn Museum, are in the exhibition, belong to the period of the Emperor Akbar (1556-1605). The color scheme, the ornament, and the style of painting are Persian, but the landscapes and the facial types are Indian. A distinctively Mughal style was developed towards the end of the sixteenth century by Hindu painters who worked at Akbar's court. Akbar's admiration for European art had a great influence on the Mughal school, resulting in the introduction of landscapes

with atmospheric effects and of faces showing modeling, both unknown to Persian artists. Some of the most famous painters of Akbar's court, among them Lal, Shankar, Sanwlah, Nar Singh, and Govardhan, are well represented in miniatures from a manuscript of an *Akbar-nama* from the Beatty Collection.

Mughal painting under Jahangir (1605-1627) and Shah Jahan (1627-1658) was essentially a court art. The artists recorded great events and painted splendid portraits of the emperor and the nobles. Several of these are included in the exhibition. The animal pictures for which Jahangir had a great fondness are best exemplified by a manuscript of the *Criterion of Knowledge*, lent by A. Chester Beatty, in which no trace of Persian influence is discernible.

Turkish miniature painting was derived from Persia, but was also influenced by European art. Among the Persian painters working in Constantinople were Shah Kuli and Wali Jan. Turkish painting of the sixteenth and seventeenth centuries followed Persian prototypes in the main, but the figures were dressed in Turkish costumes and certain vivid colors peculiar to Turkey were used with very decorative effect. An excellent example of Turkish portraiture is the painting of Sultan Sulaiman the Great on horseback, lent by the Bibliothèque nationale.

It is impossible in this short article to enumerate all the treasures assembled in the exhibition. The reader is referred to the guide, which gives a short history of Islamic miniature painting and book illumination, with special reference to the exhibits. As only a few of the illustrations have been published before, the guide will also be of great use to students and connoisseurs of Islamic painting.

M. S. DIMAND.

A STUDY GALLERY OF CLASSICAL ART

The exhibition galleries of the Department of Classical Art were rearranged last spring, it will be remembered, on the modern principle of showing only the better pieces of the collection. Instead of confusing

the visitor with a mass of material good, bad, and indifferent, we have selected what we considered the good and have tried to show this to its best advantage. At the same time we have kept the chronological sequence of the period rooms, so that passing from gallery to gallery the visitor may sense the development of Greek history and art.

The advantages of this method are obvious. The effect of the rooms is quieter, the visitor can enjoy each object without its neighbors' crowding in upon him, the avoidance of "museum fatigue" is made easier. But there are also disadvantages. Who, after all, is the Museum curator that he should judge what the visitor is to see? Though we may all agree on the few supreme pieces, the border line between second and third best is often a matter of individual taste. Moreover, the student following some line of research may be much more interested in hastily executed objects which throw light on his problems than in masterpieces. Furthermore, in a parade of masterpieces we miss the picture of the whole. As it is, a museum collection is apt to consist of carefully selected pieces, very different from the miscellaneous material of excavations. To restrict this selection still further is to miss the scope and variety of Greek art.

The answer to these just criticisms is a study gallery. The assignment to the Classical Department of such a gallery¹ has enabled us to make a more attractive display in the exhibition galleries without depriving the public of the rest of the collection. In this study room will be found the "secondary" objects arranged by materials—marbles, bronzes, terracottas, glass. They include parts of Greek gravestones, figures from Roman sarcophagi, bronze utensils, Athenian vases with scenes from Greek life and mythology, black Etruscan pottery, beautiful iridescent glass. There are technical exhibits illustrating the making of Greek pottery and showing the marks left by the tools employed in stone sculpture; there are samples of Greek marbles (Parian, Naxian, Pentelic, Hymettan, Eleusinian, etc.); there are forgeries placed side by side with originals, in enlightening proximity.

¹ K 103, in the basement, under the vestibule of the Roman Court.

Much of this material the visitor may remember having seen before in other galleries, but some of it will be unfamiliar; for we have endeavored to show in this study room practically all our original objects not exhibited upstairs—some of which had been put away in storerooms for years, some never shown before. The only exception is the secondary material of the Cesnola Collection, which has been placed in a storeroom and can be seen by request.

And so the visitor to our department may first spend his time in our exhibition galleries with the selected material and then pass to the study gallery for a supplementary view, knowing that we have put before him all we have, ready for his use. He can pursue his investigations to his heart's content, study technical problems, become familiar with the styles of the minor as well as the best artists, find inspiration for the designs he is making—and all in a great variety of objects. Many a piece now in the study gallery he may think finer than those offered him upstairs, for there is no hard line of demarcation, and doubtless there will be interchanges from time to time. But also the admittedly less fine pieces will have their aesthetic value, for one of the best ways to train our artistic perceptions is by comparison. To distinguish the quality of a masterpiece we need to contrast it with less accomplished work. Fully to realize the beauty of a vase by Euphronios we must know the average work of the time.

It is hoped, therefore, that our new gallery, by presenting a variety of achievements in rich assortment, will stimulate the study of our whole collection.

GISELA M. A. RICHTER.

A GIFT OF A TAMBOUR WRITING TABLE

Louis J. Boury, who a year ago gave to the Museum two charming painted satinwood pier tables from the collection of Lady Elphinstone,¹ has shown his generosity in another and equally attractive gift, this time an inlaid satinwood tambour writing table of the Hepplewhite type. The writing table

¹ BULLETIN, vol. XXVIII (1933), pp. 24 ff.

will be shown in the Room of Recent Accessions in October and later in Gallery J 11.

Both in design and in execution, the table is a distinguished example. From a decorative viewpoint it is unusual in that it is more ornate than the rank and file of tables of this sort. Although possessing characteristics associated with the Hepplewhite style, it nevertheless does not have its exact counterpart in that cabinetmaker's published de-

uses of a desk, with a much lighter appearance. Plate 67 shews a design with two drawers and the reids [i.e., reeds] thrown back. Plate 68 is another design, with four long drawers with a slide to write on; the flap in which, lifts up, and may be adjusted to any height by means of the foot or stop behind.

"Plate 69 shews a design for one with a book-case on it; the doors to which are in-



TAMBOUR WRITING TABLE
ENGLISH, ABOUT 1780-1790

signs. On plates 67, 68, and 69 of *The Cabinet-Maker and Upholsterer's Guide*, Hepplewhite gives three suggestions for tambour writing tables, of which that on plate 67 bears the closest resemblance to ours. The principal difference lies in the fact that the tambour shown in the plate disappears under a shelf at the back instead of curving down in full view to the table top as in our example. Furthermore, there is no indication of inlay of any sort. Of these writing tables Hepplewhite says in his text:

"*Tambour Writing Table* is a very convenient piece of furniture, answering all the

tended to be made of and ornamented with metal frames; these painted of a light, or various colours, produce a lively and pleasing effect. The reeds are here drawn forward to shew the appearance when shut."

By virtue of its symmetrical design and the fact that the decorative inlay continues on the back, our table is more suited to use as a free-standing piece of furniture than any of Hepplewhite's examples. It is a pleasing object viewed from any angle and, for the more personal phases of letter writing, could scarcely have been more appropriately designed.

West Indian satinwood, bordered with rosewood and banded with boxwood and ebony, is employed for the large surfaces. Satiné² forms the background of the three medallions, in which are depicted figures of Diana, Ceres, and Venus, doubtless inspired by contemporary prints. The rest of the ornament derives from the neoclassical vocabulary of the period and consists principally of urns, palm fronds, laurel, husks, and acanthus rinceaux. Shield-shaped motives terminating in grotesque bird-heads occupy the centers of the drawer fronts. Holly and boxwood, in part artificially colored, are used for the inlay, which is shaded with engraved lines. The "reeds" of the tambour are alternately wide and narrow, the wide ones being of satinwood banded with box and holly, the narrow of rosewood. The general effect of the table is one of great richness and mellowness of tone.

The writing surface still retains its original stamped leather covering, once, as the protected portions indicate, a deep green in color. It pulls forward to provide an additional eight inches of depth, and the central area is hinged and may be supported at the desired angle, as described in Hepplewhite.

Through Mr. Boury's thoughtfulness the Museum has thus been able to strengthen its collection of English eighteenth-century satinwood by the addition of a distinctly rare and important example.

PRESTON REMINGTON.

A GIFT OF FOUR CHINESE PICTURE PANELS

The set of four picture panels¹ which has recently come to the Museum as a gift from Mrs. Edward S. Harkness exemplifies a technique of pictorial representation hitherto not included in the Museum collections of Chinese objects. These panels consist of miniature paintings on silk mounted on boards of papier-mâché with figures, pavilions, trees, etc., carved out of soapstone and

superimposed upon the paintings to give them a realistic touch. So skillfully treated and painted, however, is the stone that a casual observer is likely to take as real the ivory effect achieved, for example in the faces, until he is undeceived by a microscopic examination. Beads are inlaid here and there, as along the eaves boards and on a figure in one panel (fig. 2), and painted glass is used to simulate rocks in another (fig. 1).

The method is similar to the familiar *pietra dura* pictures with decorations incrustated on disks or panels of jade, lacquer, or other suitable materials, but soapstone has the advantage of being more easily worked and colored than hard stones, thus making possible a more realistic representation. It also recalls the wrought-iron pictures set against a background of plain silk or paper, but is again distinguished from the latter process by the use of miniature paintings as backgrounds. The paintings are more than settings for the reliefs; they show a degree of skill and taste that raises them above mere craftsmanship. They lack, however, the distinction that impresses one in the carvings, which are characterized by a roundness and a sure control over the engraved line rarely encountered.

Each panel has a sliding cover, also of papier-mâché, with a white silk surface, upon which are pasted forty-eight characters, carved out of soapstone colored black, forming twelve lines of verse of four characters each. The calligraphy is in the cursive style on two of the covers and in the regular style on the others, both fine examples of the art which the Chinese esteem as much as painting. The panels with their covers come in a box of the same materials. There is no indication of any kind that these panels were ever intended to be set upon stands and used for desk or table decorations, as ivory and jade panels generally are. Like the scroll paintings they belong to the class of objects that are shown upon occasion but are not habitually displayed.

The inscriptions on the covers are lines from the *Shih Ching*, or Book of Poetry, all taken out of their contexts with the exception of eight lines, which occur in pairs in the original. But as all the lines are of a

² The wood is difficult to identify, but as nearly as can be determined it is an unusual cut of French satiné.

¹ Now on exhibition in the Room of Recent Accessions.



FIGS. 1-4. SET OF PANELS ILLUSTRATING FEMININE VIRTUES
CHINESE, XVII CENTURY

laudatory or exhortative nature, each panel reads as if it might be a complete poem, in other words, it seems to make some sense and to give some unity of impression. In order to make clear what literary tricks can be done with the Chinese language, a complete translation of the twelve lines on one of the panels is here given, together with the line or lines that precede or follow each in the original context, the latter being inclosed in brackets. The ninth and tenth lines occur together in the original context. It should be noted also that many of the lines are of frequent occurrence in various contexts.

O firm and yet gentle Prince,
[Model of the four quarters!]
... ..
[Joyful is the Prince,]
Glory of kingdom and home!
... ..
Gracefully, gracefully,
... ..
Dragon robe and embroidered skirt.
... ..
[Dignified his carriage, beautiful his person,]
[He carries himself with care and reverence,]
Following ancient instructions.
... ..
[Watchful and alert his emissaries]
Lest [they] he should not succeed.
... ..
When the prince is lacking in his duties,
[They are rectified by Chung Shan-fu.]
... ..
[The minister of work is summoned,]
With straight lines and measures.
... ..
Engraved and chiseled are the ornaments,
Of gold and jade the substance.
... ..
[To] protect the Son of Heaven,
[Heaven gave birth to Chung Shan-fu,]
... ..
Model of the four quarters!

Even in translation, which always has a way of fixing the sense of a line when the original is broadly connotative, the twelve lines can be read with practically no modification. In the last line but one it is necessary to insert the word *to* in order to make

it go with the line in brackets; the word *rectify* should perhaps be prefixed to the eighth line. In the original, where the connectives and grammatical persons are more implied than explicit, these modifications are, of course, not necessary.

One can undoubtedly do the same sort of trick with lines from Shakespeare or verses from the Bible, and I do not doubt that there are people somewhere in the English-speaking world who find pleasure in such occupation. Are not some sermons and orations jumbled saws and platitudes and quotations with a coherence more apparent than real, with no more unity than that they happen to have been vocalized by the same speech apparatus? But while in the West few self-respecting persons with any intellectual or literary pretensions would indulge in such tricks, the evil genius of the Chinese language is such as to make most of its literati acrobats to whom stunts like the one exemplified here are mere child's play. A classic example is a sort of palindrome, attributed to Lady Su Hui of the fourth century, so arranged that it is possible to read it not only forwards and backwards but sidewise and diagonally as well, and also to begin counting off seven characters to the line almost anywhere! When fully deciphered, the "poem" of only eight hundred-odd characters gives several thousand lines.

The subjects depicted on the panels are not illustrations of the texts on the covers, but appear to be representations of the various womanly duties which come under the last of the four admonitions to, or proper studies of, women which were formulated by the Lady Pan Chao of the first century A.D., viz., Virtue, Speech, Demeanor, and Work. Figure 1, which shows a lady, distinguished from her two attendants by the semicircular hair ornament, about to taste something out of a cup, must represent the art of cooking; figure 2 obviously depicts the art of sewing and embroidery. In figure 3 the lady is shown weighing a *ju i* in a scale, a scene which may have been meant to symbolize thrift and attention to household details, though by itself the panel strongly suggests a rebus, as the two characters representing the *ju i* mean "as you wish it." In

figure 4 the lady is shown about to take something out of a vase-like vessel, an act which might symbolize the same womanly duty as figure 3, were it not for the introduction of a fourth figure, which, if a visitor, as I am inclined to believe, would lead one to conclude that this panel symbolizes the chore or pleasure of being a hostess.

From the seals, engraved on soapstone filled in with red, we derive the information

that the panels were made by (less probably for, though the character *chih* is capable of these two interpretations) a Lin Yün-ts'ai, of Foochow, in the Province of Fukien, whose studio name was Ku Yü T'ang ("Ancient Jade Hall"). It has not been possible to identify this Lin, but he was probably a craftsman of some reputation among the trade during the seventeenth century.

WANG CHI-CHEN.

NOTES

LACE SHAWLS OF THE NINETEENTH CENTURY. The exhibition of lace shawls of the nineteenth century, which is being held in Gallery H 19, will continue through April 1, 1934, instead of closing on October 30, as was previously announced.

A LECTURE BY ALAN J. B. WACE. It is a pleasure to announce that Alan J. B. Wace, Deputy Keeper, Victoria and Albert Museum, and formerly Director of the British School of Archaeology, Athens, will speak in the Museum at four o'clock on Tuesday, October 24. The subject of Mr. Wace's talk will be *The Problem of the Greeks*. The lecture will be given in Classroom K. All are cordially invited to attend.

OF PARTICULAR INTEREST TO MEMBERS. Members will find at the Museum this fall a variety of attractive courses and lectures planned for their especial benefit. During October there is a series of gallery talks by Mabel Harrison Duncan at *The Cloisters*, a lovely spot in the bright autumn weather. Grace Cornell is giving two series of study-hours on design and color and their practical application, the second of which is an advanced course for those who have attended the study-hours in former years.

Painting in France and the Netherlands before 1600 is the title of Edith R. Abbot's course on painting, which begins in November. Miss Duncan's gallery talks for the month are concerned with *The Mediaeval Spirit*. It is in November, too, that the series of talks and stories for Members'

children begin. The gallery talks for older children, given by Margaret B. Freeman, have the adventuresome title *From the Tigris to the Tiber*; at the first meeting, November 4, the work of those who were in last year's group will be exhibited. The younger children are able to look forward again this year to Anna Curtis Chandler's story-hours.

AMERICAN SCULPTURE: A RECENT ACCESSION. A *Head of a Young Artist* by James Earle Fraser has been purchased by the Museum and is shown this month in the Room of Recent Accessions. The study for the head was made in 1921-1922, but it was not executed in a permanent material until the present year, when the sculptor cut it from an exceptionally beautiful block of marble removed from Milan Cathedral during restorations. The subject, a young painter of Norwegian descent, is sympathetically portrayed in pensive, introspective mood. The delicacy of the modeling and the soft translucency of the marble combine to produce an altogether satisfying effect. It is one of the most sensitive and thoroughly successful of Mr. Fraser's sculptures and a welcome addition to our collection.

P. R.

UNIVERSITY COURSES IN THE MUSEUM. Since one of the purposes of a museum is educational, it is not surprising that the Metropolitan Museum is in close coöperation with another type of educational institution in New York, the university.

New York University is one of these institutions. Members of the staff of this university are giving an extremely interesting and varied program of lectures at the Metropolitan Museum, where the classroom and gallery facilities are being used. The subjects of the courses fall into two general classes—history of art and design. In the first category are included a general survey, a study of methods in research, and courses on Far and Near Eastern, mediaeval, Renaissance, baroque, seventeenth- and eighteenth-century, and modern art. In the second class are courses on the history and principles of design and their specific application to problems in interior decoration.

Another means of contact between the Museum and the universities is the courses given by members of the Museum's educational staff which may be presented for credit by students of New York University, Columbia University, the College of the City of New York, or Teachers College. Certain of these courses are concerned with the theory or history of art; others are of a more practical nature, designed to be of use to those interested in the application of art.

THE AMERICAN WING is the title of a picture book which has just been issued, the third in the Museum series.¹ In the introduction Joseph Downs has written in an interesting way a concise résumé of the history of early American interiors, as shown in the rooms of the American Wing. Each

¹ Price 25 cents. The first and second in the series of Museum picture books are *The American High Chest*, 1930, and *Italian Renaissance Sculpture*, 1933.

of the twenty full-page collotype illustrations has a brief descriptive caption. The rooms of the early Colonial period, with their heavy beams and all-important fireplaces, their massive and individual furniture, are represented by pictures of a gallery adapted from the "Old Ship Meeting-House" at Hingham, Massachusetts, and of a bed-chamber from an old house at Hampton, New Hampshire. Next are views of historically important rooms—among them a room from the Powel House, Philadelphia, the great hall from the Van Rensselaer Manor House at Albany, with its remarkable wall paper clearly shown, and the Assembly Room from the City Tavern, Alexandria, Virginia. In these rooms in the pre-Revolutionary style we can trace the gradual abandonment of the purely utilitarian for the decorative. Elaborate woodwork and wall paper, scroll-topped highboys, scalloped tea tables, fine silver, and imported porcelain and rugs share alike in popularity. In the early Republican period architecture and decorations assumed the severity of line of the classical revival. Houses were built with more spacious rooms, and Hepplewhite and Sheraton styles in furniture found general favor. In this time of patriotic enthusiasm wall paper, textiles, and china depicted beloved statesmen and victorious generals. Later the style of the Empire strongly influenced American cabinetmakers—as is evident from the furniture of the alcove with eagle-crested mirror and lyre-back chairs from the workshop of Duncan Phyfe. The views of the twenty interiors afford reference material on early American homes in a most compact and attractive form.

LIST OF ACCESSIONS AND LOANS

AUGUST 6 TO SEPTEMBER 5, 1933

METALWORK
Purchase (1).

SCULPTURE
Purchases (2).

METALWORK
Loan of Mrs. Peyton Van Rensselaer (4).

WOODWORK AND FURNITURE
Loan of Mrs. Harry H. Benkard (2).

EXHIBITIONS AND LECTURES

OCTOBER 9 TO NOVEMBER 12, 1933

LECTURES FOR MUSEUM MEMBERS

OCTOBER	HOOR
13 Study-Hour: The Structural Elements of Design. Grace Cornell.....	11:00
13 Gallery Talk at The Cloisters. Mabel Harrison Duncan.....	3:00
10 Advanced Study-Hour: Color and Its Use. Grace Cornell.....	11:00
20 Study-Hour: Design of the Past. Grace Cornell.....	11:00
20 Gallery Talk at The Cloisters. Mabel Harrison Duncan.....	3:00
27 Study-Hour: Design of the Present. Grace Cornell.....	11:00
27 Gallery Talk at The Cloisters. Mabel Harrison Duncan.....	3:00
NOVEMBER	
2 Advanced Study-Hour: Color and Its Use. Grace Cornell.....	11:00
3 Study-Hour: Furniture. Grace Cornell.....	11:00
4 Story-Hour: A Music Maker of Germany (Johannes Brahms). Anna Curtis Chandler.....	10:15
4 Gallery Talk for Older Children: From the Tigris to the Tiber. Margaret B. Freeman.....	11:00
10 Study-Hour: Our Standards of Taste. Grace Cornell.....	11:00
11 Story-Hour: Through the Gates of an Assyrian Palace. Anna Curtis Chandler.....	10:15
11 Gallery Talk for Older Children: From the Tigris to the Tiber. Margaret B. Freeman.....	11:00

FREE PUBLIC LECTURES

A. Announced by Date and Subject

OCTOBER	
24 The Problem of the Greeks. Alan J. B. Wace.....	4:00
NOVEMBER	
4 Lecture for the Deaf and Deafened Who Read the Lips: The Lotus in Egyptian Ornament. Jane B. Walker.....	3:00
4 Recent Discoveries in Greek Sculpture. Gisela M. A. Richter.....	4:00
5 The Seven Ladies of Mediaeval Education. Donald L. Clark.....	4:00
11 The Excavation of an Ancient Egyptian Town. Günther E. Roeder.....	4:00
12 Islamic Miniature Painting. Maurice S. Dimand.....	4:00

B. Announced by Courses

Yale Cinema Films Showings: Chronicles of America Photoplays, Tuesdays, October 17, November 7, at 2:30 p.m.

Museum Cinema Films Showings, Thursdays at 2:30 p.m.

Story-Hours for Boys and Girls by Anna Curtis Chandler, Saturdays at 1:45 p.m.; Sundays at 1:45 and 2:45 p.m.

Gallery Talks, Saturdays at 2:30 p.m.: October 14, The Eighteenth-Century Theater in British Prints, by Roberta M. Fansler; October 21, Modern Prints, by Roberta M. Fansler; October 28, Textiles of the Near East, by Ethelwyn Bradish; November 4, Oriental Rugs, by Mabel Harrison Duncan; November 11, Japanese Screens, by Mabel Harrison Duncan.

Gallery Talks, Sundays at 2:30 p.m.: October 15, Book Illustration to the Eighteenth Century, by Margaret B. Freeman; October 22, Alfonso d'Este, by Huger Elliott; October 29, Wall Paintings of the Egyptian Empire, by Margaret B. Freeman; November 5, Assyrian Art, by Elise P. Carey; November 12, Four Persian Painters, by Elise P. Carey.

Study-Hours for Practical Workers (Arthur Gillender Lectures), Sundays, October 29, November 12, at 3 p.m., by Grace Cornell; Sunday, November 5, at 3 p.m., by Homer Eaton Keyes.

Radio Talks by Huger Elliott: WOR, Saturdays at 12:30 p.m.; WEA, Thursdays at 2:45 p.m.; WNYC, Tuesdays, October 10, 24, November 7, at 5 p.m.

EXHIBITIONS

Loan Exhibition of Islamic Miniature Painting and Book Illumination	Gallery D 6	Through January 7, 1934
Lace Shawls of the Nineteenth Century	Gallery H 19	Through April 1, 1934
Three Hundred Years of Landscape Prints	Galleries K 37-40	Beginning October 21, 1933
Recent Accessions in the Egyptian Department	Third Egyptian Room	Beginning October 28, 1933

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING. The Cloisters. 608 Fort Washington Avenue. Fifth Avenue Bus 4 (Northern Avenue) passes the entrance. Also reached by the Eighth Avenue subway to 190th Street-Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south.

OFFICERS AND TRUSTEES

WILLIAM SLOANE COFFIN	President
MYRON C. TAYLOR	First Vice-President
WILLIAM CHURCH OSBORN	Second Vice-President
GEORGE D. PRATT	Treasurer
HENRY W. KENT	Secretary
THE MAYOR OF THE CITY OF NEW YORK	EX OFFICIO
THE COMPTROLLER OF THE CITY	
THE PRESIDENT OF THE DEPT. OF PARKS	
PRESIDENT, NATIONAL ACADEMY OF DESIGN	
CORNELIUS N. BLISS	
GEORGE BLUMENTHAL	ARTHUR CURTISS JAMES
STEPHEN CARLTON CLARK	ROBERT A. LOVETT
THOMAS COCHRAN	HOWARD MANSFIELD
MARSHALL FIELD	HENRY STURGIS MORGAN
R. T. H. HALSEY	J. P. MORGAN
EDWARD S. HARKNESS	FRANK LYON POLK
HORACE HAVEMEYER	NELSON A. ROCKEFELLER
	ELIHU ROOT
	ELIHU ROOT, JR.

ADVISORY TRUSTEE

HENRY S. PRITCHETT

THE STAFF

Director	HERBERT E. WINLOCK
Assistant Director	WILLIAM M. IVINS, JR.
Curator of Classical Art	GISELA M. A. RICHTER
Associate Curator	CHRISTINE ALEXANDER
Curator of Paintings	BRYSON BURROUGHS
Associate Curator	HARRY B. WEHLE
Curator Emeritus of Egyptian Art	ALBERT M. LYTHGOE
Curator of Egyptian Art	HERBERT E. WINLOCK
Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
Associate Curator	LUDLOW S. BULL
Acting Curator of Decorative Arts	PRESTON REMINGTON
Associate Curators	JAMES J. RORIMER
Curator of Arms and Armor	JOSEPH DOWNS
Curator of Far Eastern Art	STEPHEN V. GRANCAY
Keeper of the Altman Collection	ALAN PRIEST
Curator of Prints	THEODORE Y. HOBBY
Curator of Near Eastern Art	WILLIAM M. IVINS, JR.
Director of Educational Work	MAURICE S. DIMAND
Director of Industrial Relations	HUGER ELLIOTT
Librarian	RICHARD F. BACH
Editor of Publications	WILLIAM CLIFFORD
Assistant Treasurer	WINIFRED E. HOWE
Assistant Secretary	FRANK M. FOSTER
Executive Assistant	LAUDER GREENWAY
Registrar	BRADFORD BOARDMAN
Superintendent of Buildings	HENRY F. DAVIDSON
Examiner	CONRAD HEWITT
	FRANK J. DUNN

MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10
PRIVILEGES—All Members are entitled to the following privileges:	

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:

Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing & The Cloisters close at dusk in winter.	
CAFETERIA:	
Saturdays	12 m. to 5:15 p.m.
Sundays	Closed.
Other days	12 m. to 4:45 p.m.
Holidays, except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed.

LIBRARY: Gallery hours, except legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.

PRINT ROOM and TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

PUBLICATIONS

The Museum publishes and sells handbooks, colorprints, photographs, and postcards, describing and illustrating objects in its collections. Sold at the Information Desk and through European agents. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7690; The Cloisters branch of the Museum, Washington Heights 7-2735.